



Republic of the Philippines
NATIONAL COMMISSION FOR CULTURE AND THE ARTS



The NCCA logo is the *Alab ng Haraya* (*The Flame of Imagination*), which symbolizes the well spring of Filipino art and culture.

It is composed of two basic elements – the *fire* and the *censer*.

The *fire* is a stylized letter K of Philippine indigenous script that stands for *kadakilaan* or greatness.

The fire represents the highest level of imagination and emanates from a *three-tiered censer*.

The *three tiers* stand for *organization, economic support*, and an orientation rooted on a thorough grasp of *tradition and history*, which the NCCA provides.

It is done in *gold* to symbolize the immense *wealth of Philippine culture*.

Term Report

CY 2011 to 2013

"Galing Kalinangan, Galing Pinoy"

Through the 27 years of existence of the National Commission for Culture and the Arts (NCCA) as the overall policymaking body, coordinating, and grants giving agency for the preservation, development, and promotion of Philippine arts and culture; the Commission continually designs programs and activities to realize the mandates, functions and priority thrusts it sets for the culture and arts community. Relevance, significant contributions to improvement of Filipinos quality of life, and, impact of NCCA interventions, continue to be the yardstick by which NCCA's effectiveness is measured.

In an intention to respond to various levels of expectations from the local communities, the arts and culture sector, as well as the national leadership, the NCCA attempts to redefine its direction and priorities for the next three years (2015-2017).

Crafting strategies and measures that will translate the NCCA Vision, ***"Filipino culture as wellspring of national and global well being (Ang Kalinangang Filipino ay bukal ng kagalingang pambansa at pandaigdig)"*** is the challenge of the policy development, planning and programming, and project implementation activities of the NCCA. Human well being shall consider living standards, health, environment, good social relations, security, and freedom of choice and action.

Considering the broad concept provided in the NCCA's vision, three expected ***subsector on arts and culture outcomes*** are outlined to facilitate the formulation of plans, programs, projects, and activities:

1. Promoting a strong sense of nationhood and pride in being Filipino through culture and arts;
2. Advancing creativity and diversity of artistic and cultural expression; and,
3. Establishing culture as pillar for sustainable development.

The NCCA plan of action must also consider its contribution to the President's social contract with the Filipino people, specifically on ***Human development, inclusive growth, and poverty reduction***.

Today's development experts define "*development*" as freedom, widening the choices, putting human beings – children, men and women – at the centre of the future. Sustainable development shall meet the present without compromising the ability of the future generations to meet its own needs. It promotes the idea that social, economic, and, environmental progress are attainable within the limits of the earth's resources.

The NCCA as the *de facto Ministry of Culture*, in coordination with the six attached Cultural Agencies [namely, the *Cultural Center of the Philippines*, the *National Historical Commission of the Philippines*, the *National Museum of the Philippines*, the *National Library of the Philippines*, the *Komisyong sa Wikang Filipino – Commission on the Filipino Language*, and the *National Archives of the Philippines*], as well as our partners from the Non-Government Organizations (NGOs), other government agencies and the academe will pursue raising culture and arts awareness to the national level. The priority of the NCCA is strengthening and promoting the positive aspects of Filipino culture – ***galing sining, galing Pinoy!***



PRIORITIES / STRATEGIES AND PROGRAM THRUSTS FOR FY 2015

Continuing this term, the NCCA together with the support of the other partner culture and arts community from both the private and public sector would campaign and would make firm steps in realizing these **three important points [Subsector outcomes] or Commission objectives**:

1) To establish
Culture as pillar of
sustainable
development

2) To advance
creativity and
diversity of artistic
expression

3) To promote a
Strong sense of
nationhood and
pride in being
Filipino through
culture and arts

The NCCA would like to put forward that the period **2015 to 2017**, a policy based on culture as a pillar of **socio-economic development** is advocated and carried out; that culture shall be the foundation for peace and unity among Filipinos; and that pride in our culture and identity is instilled in the Filipinos, which will spur nationalism in all aspects of civic, social and political life and lead to national renewal.

For CY 2015, the Commission targeted the following performance indicators under each of the following culture and arts [subsector] outcomes:

[1] Strong sense of nationhood and pride in being Filipino through culture and arts strengthened	[2] Creativity and Diversity of artistic / cultural expressions advanced [for the enhancement of artistic and cultural development – support for the artist and creation of new artworks and cultural studies]	[3] Culture as pillar of sustainable development established [for the preservation of the Filipino Cultural Heritage]
<ul style="list-style-type: none">30,000 participants who expressed deeper appreciation of Filipino culture and identity [after experiencing NCCA sponsored cultural activities] in 2015	<ul style="list-style-type: none">250 new creative works and new cultural studies in 201535 artists and cultural workers (traditional and contemporary) recognized and garnered local and/or international awards and recognitions in 2015	<ul style="list-style-type: none">40 LGUs with institutionalized culture and arts programs and activities by the end of 2015
<ul style="list-style-type: none">30 institutions (LGUs, church, academe, organizations, etc.) that would identify/use /adapt the cultural icons to symbolize pride of place and sense of nationhood in 2015	<ul style="list-style-type: none">30% increase in the no. of audience who participated in NCCA programs / events / activities	<ul style="list-style-type: none">15% increase in [domestic and/or foreign] tourist arrivals
<ul style="list-style-type: none">30 culture and arts experts and workers accredited by relevant accrediting institutions / organizations		<ul style="list-style-type: none">6 conservation works [at various stages of conservation work] being done in 2015
		<ul style="list-style-type: none">70% of the audience / participants who expressed awareness and commitment to protecting the environment

All efforts are in accordance with the **Philippine Development Plan (PDP)**, specifically, addressing **KRA 2** Poverty Reduction and Empowerment of the Poor and Vulnerable [which is basically for human development], as well as **KRA 3** Rapid, Inclusive, and Sustained Economic Growth anchored in PNoy's 16 Point Agenda. Similarly, we intensely support **KRA 1** Anti Corruption, Transparent, Accountable and Participatory Governance [for transparency and continue to fight corruption through good governance].

A. NCCA Program Thrusts

NCCA Programs

For CY 2015-2017, the NCCA rationalized its program thrusts / classifications into three major ones that are directly align and correspond with the Commission's three Organizational Outcomes and targets.

They were based from the former five thrusts, which are identified and created as the framework for direction and policy development as well as from where project ideas are developed in addressing the needs in the culture and arts sector.

- 1. PROGRAM ON CULTURE AND SUSTAINABLE DEVELOPMENT-** (Culture in local governance; Culture-based Tourism; and Culture and climate change adaptation)
Note: this new program adheres to the former program for "Culture and Development"
- 2. PROGRAM ON CREATIVITY AND ARTISTIC DEVELOPMENT –** (Support for new creative works and new cultural studies)
Note: this new program adheres to the former program for "Artistic Excellence and Creativity"
- 3. PROGRAM ON CULTURE AND NATIONAL IDENTITY –** (Cultural awareness program; Trainer's training; and Identification of icons)
Note: this new program adheres to the former program for "Cultural Education", "Cultural Diplomacy", and, "Cultural Heritage Conservation"

BUDGET

A. Source of Funds

The NCCA sources its funds both from the National Government, through the **General Appropriations Act (GAA) - Fund 101**, and, through the **National Endowment Fund for Culture and the Arts (NEFCA) – Fund 151** per RA No. 7356, fund exclusively for Philippine art and cultural programs, projects and activities all over the country. The budget is passed by the Senate and Congress, and approved by the President.

GAA Funds are allotted for the administrative and operations of the Commission. Whatever additional funds receive for locally funded projects are added upon receipt of the supplemental funds from either the Senate or Congressional initiatives. Otherwise, Funds for the projects are generally sourced from the NEFCA and none from the GAA.

NEFCA Funds are allotted for the administrative and operations of the Commission and the National Committees and Subcommissions; funds for the projects (NEFCA Project Fund); and, for seed capital, pursuant to the provisions of the NCCA Charter and shall be used for *administrative, projects and seed capital*.

The NCCA operates and functions, and fulfills its mandate using these two funds in supporting its various culture and arts programs/activities/projects (PAPs). From time to time, it also receives some supplemental allocations coming from legislators to specifically fund culture related programs and projects.

Distribution of NEFCA Funds per RA 7356:

For the administrative functions of the Commission	20%
For programs and projects	70%
For [seed] capital / earmarked as part of the funds	10%

B. Statistical Report on NEFCA Projects

Year	No. of Projects Approved	DBM Approved Budget (<i>Current and Continuing Allotment</i>)	Actual Obligations (Php)	% Utilization
2013	632	250,000,000.00	251,413,507.56	100%
2012	490	253,368,083.10	239,189,299.28	94%
2011	406	185,813,000.00	185,554,091.15	99%

MANDATE / FUNCTIONS / MISSIONS

(Based on RA 7356 & its Implementing Rules and Regulations)

The **National Commission for Culture and the Arts (NCCA), Philippines** is the overall policymaking body, coordinating, and grants giving agency for the preservation, development, and promotion of Philippine arts and culture. The NCCA is an executing agency for the policies it formulates and its task to administering the **National Endowment Fund for Culture and the Arts (NEFCA)** -- fund that is exclusively for the implementation of culture and arts programs. The NCCA systematizes national efforts towards the development, preservation, and promotion of Philippine culture and the arts.

The challenge of developing the Filipino's creative spirit has been the inspiration of all organized efforts by the NCCA together with its six attached Cultural Agencies:

1. the Cultural Center of the Philippines,
2. the National Museum of the Philippines,
3. the National Archives of the Philippines,
4. the National Historical Commission of the Philippines,
5. the National Library of the Philippines, and,
6. the Komisyon sa Wikang Filipino – Commission on the Filipino Language],

as well as our partner Non-Government Organizations (NGOs), to raise culture and arts awareness to the national level. Artists, cultural workers, government, and NGOs have made enormous efforts to preserve and promote the country's cultural heritage.

Thus, the NCCA is responsible for culture and the arts in the Philippines --- and, if not in name, NCCA, however, serves as the *de facto Ministry of Culture*.

The NCCA was formerly the Presidential Commission for Culture and the Arts (PCCA) created by President Corazon C. Aquino per Executive Order No. 118 on January 30, 1987. On April 3, 1992, it became a national commission under the Office of the President as signed into law also by President Corazon C. Aquino through Republic Act No. 7356. The NCCA charter was sponsored by Senators Edgardo J. Angara, Heherson Alvarez, Leticia Ramos-Shahani, and, Congressman Carlos Padilla. It was created to serve as the presidential inter-agency commission to coordinate cultural policies and programs.

A. Legal Basis

- **Republic Act No. 7356 (April 3, 1992)**, an Act Creating the National Commission for Culture and the Arts (NCCA), Establishing a National Endowment Fund for Culture and the Arts (NEFCA), and for Other Purposes.

Other related legal basis

- **Executive Order No. 80 (March 5, 1999)**, Transferring the CCP, KWF, NM, NHI, TNL, and RMAO to the NCCA for Policy Coordination
- **Republic Act No. 9155 (August 11, 2001)**, *[Governance of Basic Education Act]* Section 8: Administratively attaching the KWF, NHI, RMAO and TNL to the NCCA
- **Republic Act No. 10066 (March 26, 2010)**, *[National Cultural Heritage Act of 2009]*, An Act Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for other Purposes

B. Vision & Mission

The culture and arts community envisions the Filipino culture as the wellspring of national and global well-being (Ang kalinangang Filipino ay bukal ng kagalingang pambansa at pandaigdig). Therefore, as the principal government agency for culture, the NCCA together with the Cultural Agencies effectively performs its respective roles of setting directions for and coordinating the participation of the cultural sector in nation building.

... the Filipino culture as the wellspring of national and global well-being...

(... ang kalinangang Filipino ay bukal ng kagalingang pambansa at pandaigdig...)

NCCA Vision

The Commission was assigned the following missions pursuant to Section 8 of RA No. 7356: (1) to formulate policies for development of culture and the arts; (2) to implement these policies in coordination with affiliated cultural agencies; (3) to coordinate implementation of programs of these affiliated agencies; (4) to administer the National Endowment Fund for Culture and the Arts (NEFCA); (5) to encourage artistic creation within a climate of artistic freedom; (6) to develop and promote the Filipino national culture and arts; and (7) to preserve Filipino cultural heritage.

C. Mandate

According to Section 12 of the NCCA charter, the Commission is mandated to formulate and implement policies and plans in accordance with the principles stated in Title I of RA 7356, which are: (1) To encourage the continuing and balanced development of a pluralistic culture by the people themselves; (2) To conserve, promote and protect the nation's historical and cultural heritage; (3) To ensure the widest dissemination of artistic and cultural products among the greatest number of people across the country and overseas for their appreciation and enjoyment; (4) To preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream; and (5) To ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

D. Functions

In general, the Commission shall undertake the functions of policy formulation, coordination, and grants assistance. It shall also be an executing agency for the policies formulated. Further, it shall exercise the following powers and functions pursuant to RA 7356:

1. Encourage and facilitate the organization of a network of regional and local councils for culture and the arts, hereunder described, to ensure a broad nationwide, people-based participation in the formulation of plans, the enforcement of culture-related laws and regulations, the implementation of programs/ projects and the review of funding requirements;
2. Establish a Secretariat under an Executive Director for the administrative and day-to-day operations of the Commission;
3. Set up a system of networking and coordination with and among all existing government cultural agencies for the effective implementation of plans, strategies, programs and activities, and to avoid unnecessary duplication of functions therein;
4. Create committees and other mechanisms to help expedite the implementation of plans and strategies;
5. Call upon and coordinate with other government and non-government and cultural institutions and agencies for assistance in any form;

6. Generate resources both from the Government and private sectors, local, national and international, for its operations as well as for the National Endowment Fund for Culture and the Arts (NEFCA);
7. Receive and accept donations and other conveyances including funds, materials and other services, by gratuitous title;
8. Administer the NEFCA and give grants for the development, protection, preservation and dissemination of Philippine culture and the arts, and designate a comptroller;
9. Prepare an annual budget of the Commission and submit the same to the President for inclusion in the annual General Appropriations Act (GAA);
10. Advise the President on matters pertaining to culture and the arts, including the creation of a special decoration or award, for persons who have significantly contributed to the development and promotion of Philippine culture and arts;
11. Regulate activities inimical to the preservation / conservation of national cultural heritage/ properties, which shall be contained in a separate document;
12. Investigate such inimical activities in conjunction with the proper government agencies, such as the Department of Interior and Local Government, the National Historical Institute, the National Museum and other such agencies, with the aim of prosecuting such activities and recommending other actions such as legislation, executive issuances and other appropriate actions;
13. May delegate decision making on specific cases to the Chairperson, the Executive Director, and the Secretariat as it sees fit. Matters for decision that are not explicitly delegated by resolution shall require Commission action; and,
14. Promulgate other rules and regulations and undertake any and all measures as may be necessary to implement R.A. No. 7356.

THE MEMBERS OF THE COMMISSION AND THE ORGANIZATIONAL CHART OF THE AGENCY

A. The Board of Commissioners

Per the NCCA Charter and its Implementing Rules and Regulations, the membership in the Commission shall come from the government and private sectors. As mandated by RA 7356, the NCCA is headed by a **15 Governing Board of Commissioners**, which include the following:

- **Department of Tourism** and the **Department of Education**
 1. Undersecretary, Department of Education Culture and Sports;¹
 2. Undersecretary, Department of Tourism;
- **Legislative partners from the Senate and the House of Representatives**
 1. Chairperson, Committee on Basic Education and Culture, House of Representatives;
 2. Chairman, Committee on Education, Arts and Culture, Senate of the Philippines;
- **Six colleague Cultural Agencies:**
 1. President, Cultural Center of the Philippines (CCP);
 2. Director, National Historical Institute;²
 3. Director, National Museum;
 4. Director, The National Library;³
 5. Director, Institute of Philippine Languages [Komisyon sa Wikang Filipino (KWF)];
 6. Director, Records Management and Archives Office;⁴
- **Executive Director, National Commission for Culture and the Arts;**
- **The Head of the Subcommission on Cultural Communities and Traditional Arts (SCCTA);** and,
- **Three (3) Representatives from the private sector elected by the Heads of the National Committees within the respective Subcommissions, namely:**
 1. The Head of the Subcommission on Cultural Heritage (SCH);
 2. The Head of the Subcommission on the Arts (SCA); and
 3. The Head of the Subcommission on Cultural Dissemination (SCD).

❖ The four Heads of the **Subcommissions**, represents, in turn the 19 National Committees with [almost 250] institutional and individual members throughout the country with either private or public representations

❖ The **Chairperson of the Commission** is elected from among the 15 member Board of Commissioners.

B. The NCCA Organizational Chart

The NCCA is composed of the 15 Board of Commissioners, the private sector representatives through the four Subcommissions, namely, the **Cultural Heritage**, the **Arts**, the **Cultural Dissemination** and the **Cultural Communities and Traditional Arts**, and its **nineteen (19) National Committees**, with its almost 250 nationwide Executive Council Members, and the Secretariat.

The unique composition and membership in the Commission, i.e., private and public membership, is the mechanism that provides the participation of both the civil society and the public sector in the formulation and implementation of programs, activities, and projects for cultural development. The NCCA constantly recognizes the significant contributions and encourages the continued involvement of the civil society in the preservation and promotion of Philippine culture and the arts.

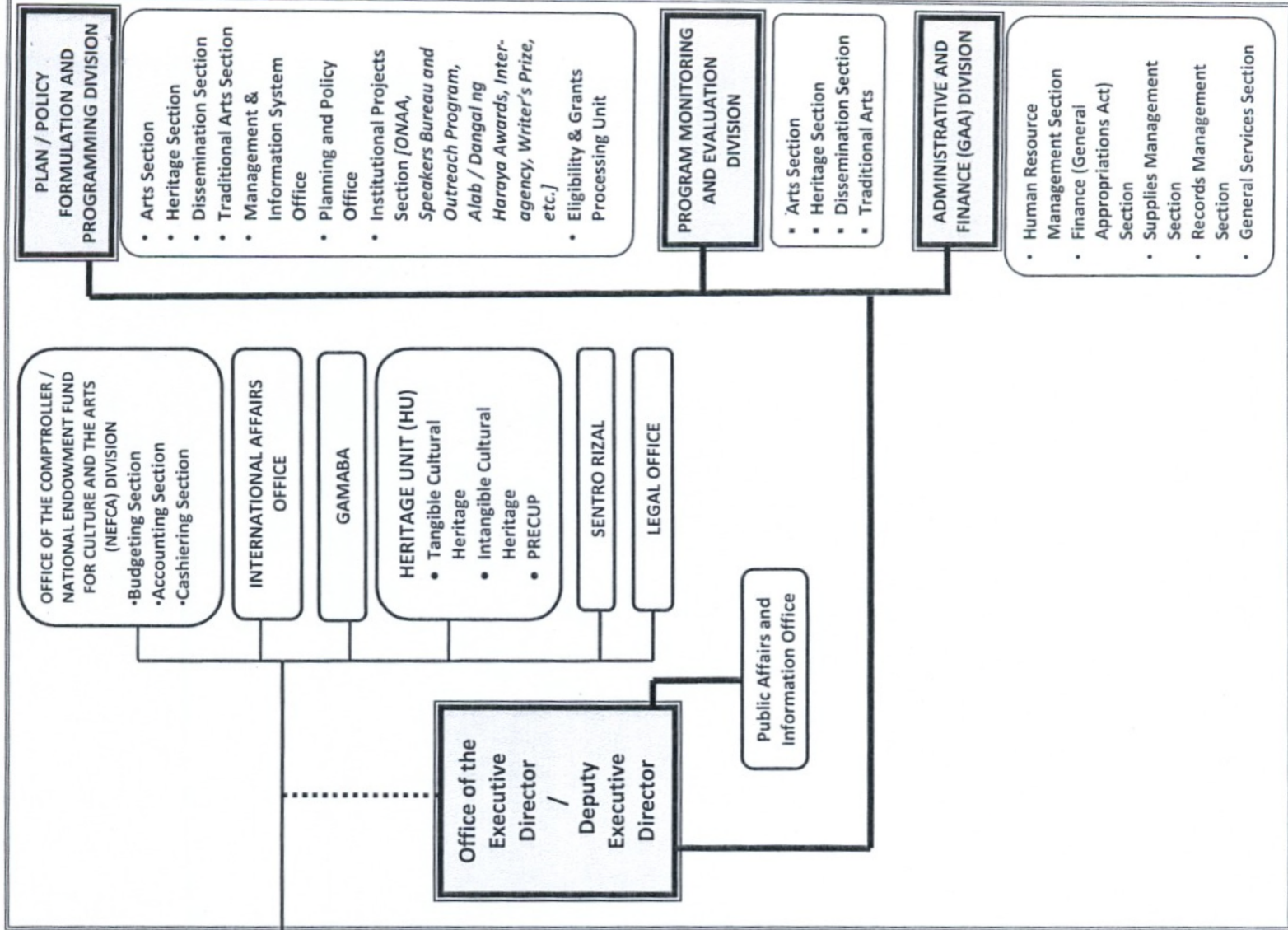
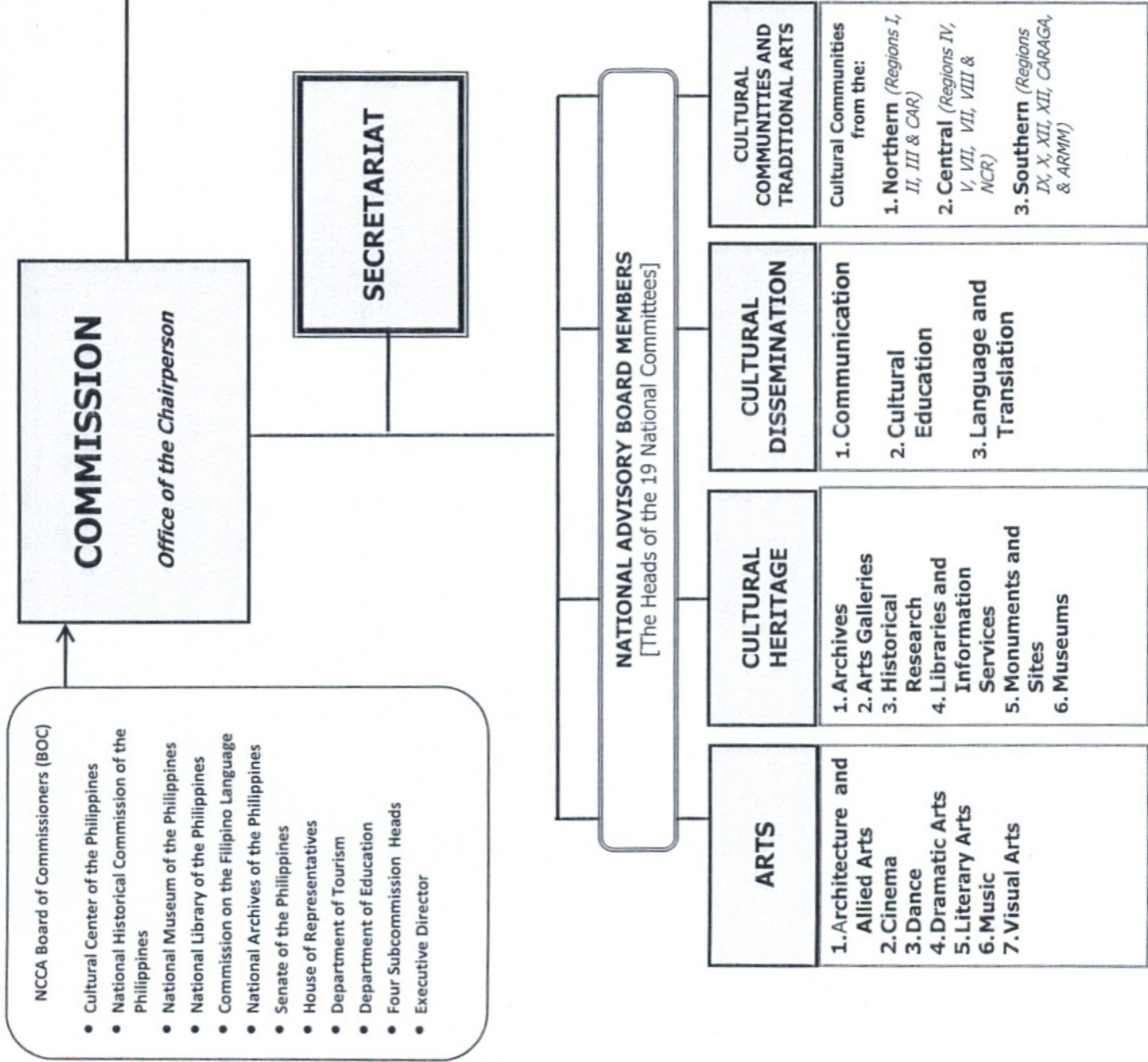
¹ Department of Education (DepED) per RA No. 9155, 11 August 2001

² Chairman, National Historical Commission of the Philippines (NHCP) per RA No. 10086, 12 May 2010

³ The National Library of the Philippines (NLP) per RA No. 10087, 13 May 2010

⁴ National Archives of the Philippines (NAP) per RA No. 9470, 21 May 2007

The NCCA Organizational Chart / Structure
[per Amended NCCA Implementing Rules & Regulations (August 22, 2007)
and per Approved Rationalization Plan in 2007]
(Showing the expanded description of the Secretariat)



**TERM REPORT
NCCA ACCOMPLISHMENTS
CY 2011-2013**

For 2011 to 2013, the National Commission for Culture and the Arts (NCCA) has consistently sought new and responsive avenues and mechanisms to address cultural and artistic concerns within the context of culture and arts as pillar of sustainable development.

Anchored on its mandates and objectives namely, (1) to establish Culture as pillar of sustainable development; (2) to advance creativity and diversity of artistic expression; and, (3) to promote a strong sense of nationhood and pride in being Filipino through culture and arts; as well as guided by the vision, the "Filipino culture as the wellspring of the national and global well-being", the NCCA has implemented projects and activities under its five major programs. These major program thrusts / classifications are identified and created as the framework for direction and policy development from where project ideas are developed in addressing the needs in the sector:

1. Program for Cultural Education;
2. Program for Cultural Diplomacy;
3. Program for Cultural Heritage Conservation;
4. Program for Culture and Development; and,
5. Program for Artistic Excellence and Creativity.

Moreover, all efforts are in accordance with the **Philippine Development Plan (PDP): 2011 to 2016**, specifically, addressing **KRA 2** Poverty Reduction and Empowerment of the Poor and Vulnerable [which is basically for human development], as well as **KRA 3** Rapid, Inclusive, and Sustained Economic Growth and intensely supporting **KRA 1** Anti-Corruption, Transparent, Accountable and Participatory Governance [for transparency and continue to fight corruption through good governance] anchored in PNoy's 16 Point Agenda.

Report on major activities and accomplishments per program:

1. Program for Cultural Education



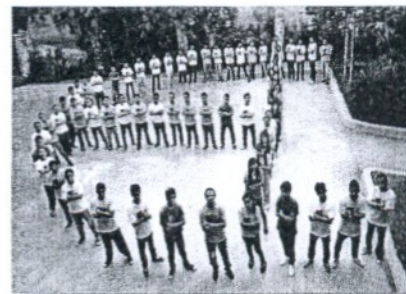
Escuela Taller Program (School Workshop in Manila). This collaborative project of the Government of Spain through the Agencia Española de Cooperación Internacional para el Desarrollo (AECID) and the Government of the Philippines through the NCCA started in 2009 with partnership with TESDA, the Intramuros Administration, the DSWD, Brief and the City of Manila. The ESCUELA TALLER INTRAMUROS provides trainings related to the restoration of the cultural heritage sites to disadvantaged young men and women.

project carried out through the creation of a practicum at the Revellin de Recoletos in Intramuros. It employs a methodology based on the "learn while doing or the theory and practice system" – a fundamental strategy to guarantee an effective application of the acquired theoretical knowledge, and to achieve better access to employment upon completion of the formation.

This is a technical-vocational formation School-Workshop, and, the actual school and

After 18 months of training along the areas of traditional masonry, carpentry, metalworks, painting and finishing, woodworks, electrical and plumbing, a total of 55 students from the BASECO, Port Area, Manila, graduated in August 2010. Of the 55 students, 14 are females and 41 are males.

The 2nd batch of students started in November 2010 and produced a total of 71 graduates in July 2012. Of the total graduates, 20 are females and 51 are males. They came from the areas of BASECO, Intramuros, Batanes, Daraga (Albay), Vigan City, and Magsingal (Ilocos Sur).



Currently (2012-2013), there are a total of 74 students who are expected to graduate in May 2014. Of these, 14 are females and 60 are males. They come from BASECO, Tondo, Las Piñas, Parañaque, Sta. Ana (Manila), San Andres (Manila), Paco (Manila) Vigan City, and Ifugao Province.

All of our graduates are NCII (National Certificate) passers as assessed by TESDA. This includes the current students who had their assessment in April 2013.

The Sagisag Kultura ng Filipinas is an activity of the Subcommittee on Cultural Dissemination, particularly its National Committee on Cultural Education, which is an identification of cultural icons



Eksibit ng Pambansang Sagisag Kultura
(Cultural Icons) para sa
Batayang Edukasyong K to 12
Ito 27 ng Setyembre, 2012 | 4:00 pm | Tagaytay, Museo De La Salle

of the country that form part of a database or registry of symbols of Philippine culture. This is in line with the implementation of the major program of the NCCA, the *Philippine Cultural Education Program (PCEP)*. It identified 800 cultural icons, of which, 160 were chosen for an on-going exhibit dubbed as *Pambansang Sagisag Kultura (Cultural Icon) Para sa Batayang Edukasyon K to 12*, which started in March 2012 and continually being toured around the country in partnership with the Linangan sa

Imahen, Retorika, at Anyo (LIRA).

National Artist Virgilio S. Almario, Head, NCCA National Committee on Language and Translation initiated the Sagisag Kultura (SK) / Cultural Icon Project, which is one of the Flagship Project of the Subcommittee on Cultural Dissemination.



The SK exhibit was mounted at the following venues:

- Department of Education in Pasig City from March 19 to 30, 2012;
- House of Representatives in Quezon City from May 21 to 24, 2012;
- Western Mindanao State University in Zamboanga City from May 14 to 17, 2012;
- University of the Philippines Baguio on July 31 to August 3, 2012
- Event Center of SM City Baliuag in Baliuag, Bulacan, August 24 to 31, 2012; and,
- Museo De La Salle of De La Salle University in Dasmariñas, Cavite, September 27 to October 19.

Other activities implemented under the **PCEP** were the following:

- a) Minimum Learning Competencies for Philippine Culture and Arts;
- b) Developing of basic instructional materials, such as textbooks, teaching-learning manuals, and, multimedia materials for cultural education;
- c) Creating, making inventory, and packaging culture and arts kits and self-contained modules for cultural education;
- d) Providing a comprehensive trainers' training paradigm on culture and arts;
- e) Institutionalizing culture and arts programs in the formal, non-formal, and, informal education sectors;
- f) Enacting national legislations or executive actions for the structure of cultural education in all sectors and for the implementation of PCEP;
- g) Establishing a mechanism for planning and implementation of PCEP at the local and national levels; and,

- h) Establishing an NCCA-based structure to ensure effective implementation.



NCCA-DepED Cultural Education Program (NDCEP). Started this year were the talks with the Department of Education (DepED) in forging an agreement on the *NCCA-DepED Cultural Education Program (NDCEP)* that would formalize the collaborative undertaking by the NCCA and DepED in the conduct of cultural education programs and activities such as the preparation of training modules, and development of instructional materials, and teachers training, as well as networking activities between the two agencies to formulate and implement plans and programs for the integration and mainstreaming of Philippine heritage, culture and arts in the basic education system.

It plans to cover the following activities being implemented already by the Commission through its various subcommissions:

- a) The development and implementation of an enhanced **Special Program for the Arts (SPA)** curriculum with production of instructional and resource materials;
- b) The mainstreaming of Indigenous Knowledge Systems, Skills and Practices (IKSSP) through the institutionalization of an appropriate **"School for Living Traditions (SLTs)"** model in the formal education systems;
- c) Support the **K to 12 Program** of DepED, [both in the formal and in-formal systems], particularly the subjects on heritage, culture and arts through teacher training, resource materials and by formulating competencies for arts-related careers;
- d) The institutionalization of the training of students and teachers on arts and culture for both in-service and degree programs under the NCCA Philippine Cultural Education Program (PCEP) in line with Article X of Section 38 of RA No. 10066 or the Cultural Heritage Law; and,
- e) Cultural enrichment activities for students, teachers, and education administrators in the formal and non-formal systems.



The Memorandum of Agreement was signed on February 7, 2013 by Secretary of DepED, Bro. Armin Luistro and NCCA Chairman Felipe M. De Leon, Jr., as witnessed by DepED Undersecretary and NCCA Commissioner Albert T. Muyot, Executive Director Emelita V. Almosara, PCEP Director Elmar Beltran Ingles, Commissioner Alice A. Pañares, and Head of the NCCA National Committee on Dramatic Arts, Mr. Gardy Labad. It is now continually being implemented until 2014.

2. Program for Cultural Diplomacy

To poster cultural understanding among nations and to strengthen international ties and establish cooperation

Cultural Exchange Agreements

In cooperation with the Department of foreign Affairs, the NCCA assisted in the drafting and implementing of cultural exchange agreements. The NCCA help in drafting and renewing cultural agreements with ASEAN Member Countries (Indonesia, Myanmar, Singapore, Vietnam, Lao PDR, Malaysia, Brunei, Cambodia, Thailand, Republic of Korea [ROK], and Democratic People's Republic Korea [DPRK], Japan, India, Democratic Socialist Republic of Sri Lanka, People's Republic of Bangladesh, Australia, Pakistan, Mongolia and China); Latin America (Bolivia, Argentina, Chile, Cuba, Brazil, Columbia, Peru, Ecuador and Venezuela); North America (Mexico, and Canada); and European Countries (Azerbaijan, Austria, Bulgaria, Czech Republic, Cyprus, Croatia, Estonia, France, Italy, Spain, Vatican, Portugal, Greece and Hungary). These agreements provided for cultural exchanges and opportunities for training in various cultural disciplines as well as enhance Philippine international relations. Implemented were 132 projects on cultural agreements from 2011-2013, ranging from festivals, international competitions and cultural exchange visits:

- In October 2013, NCCA Chairman Felipe de Leon, was able to bring Filipino culture to Greece through his lecture on Philippine arts and culture "What makes Filipinos Filipino" which tackled the different unique characteristic of the Filipino people. Likewise, in order to strengthen Philippine-Greece cultural relation, the Chairman had a meeting with H.E. Panos Panagiotopoulos, Minister of Culture and Sports of Greece. They were able to come up with the creation of a Joint-Philippine Greek Committee composed by representative from both countries to prepare draft of Executive Program under cultural agreements and hopefully signed in 2014, in preparation to the celebration of the 65th Anniversary of Philippine-Greece Diplomatic Relations in 2015 to be hosted by the Philippines.
- The NCCA delegation led by Chairman Felipe de Leon participated in the celebration of the 65th Anniversary of the establishment of Philippine-Italy Diplomatic Relations. The Philippine Embassy in Rome in partnership with the European Network of Filipino Diaspora mounted the FibreFilipinne in October 2013 in Rome. The show aimed at: a) opening investment opportunities for Filipino farmers increase production of natural fibers while encouraging the use of "green farming" methods; b) challenge the second generation Fil-Italian fashion and industrial designers to use Philippine fabric in western modalities, giving new look to the use of the fiber not seen before; and c) targeted to inspire Italian textile and fashion establishments in using Filipino fibers for local use. On the other hand, a consultative meeting with the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) to bring forth possible areas of cooperation with ICCOM especially in the light of the destruction of heritage structures in Bohol and Cebu caused by magnitude 7.2 earthquakes last October 15, 2013.
- The NCCA participated in the High-Level Thematic Debate on "Culture and Development", which was held on June 2013 at the UN Headquarters in New York City. The thematic debate was designed to provide a platform to discuss ways to further use the potential of "culture" for fostering sustainable development and contributing to achieving the Millennium Development Goals (MDGs). The debate was the venue for exchange and dialogue among countries around the world on rethinking strategies for development and seeking to identify renewed social energies and economic recovery. Particularly it was exchange of views on the role and impact of culture in development. It focused on various good practices and experiences at both the national and international levels that draw on culture, including cultural heritage and creativity and in addressing pressing issues on poverty, social inequalities, unemployment, peace-building and reliance.
- The NCCA was mandated to be part of the inter-agency committee tasked to plan and implement the activities for the Philippine Exhibition at the Museo d'Orsay in Paris, France from April to July 2013 per Administrative Order No. 28 signed by President Benigno S. Aquino III in September 2012. The Philippines: Archipel des échanges featured a number of essential works of pre-colonial Filipino art and artifacts, selected from within public and private collections in the Philippines, the United States, and Europe, particularly from Belgium, Netherlands, Spain and

Austria. This was the first exhibition of this scope dedicated to the Philippines archipelago in Europe. The theme of exchange serves as a frame to apprehend the objects of the civilization, whose foundations are rooted in reciprocity. Whether it is symbolic or commercial, exchanged connects beings, both visible and invisible.

In addition, a consultative meeting with Ministry of Culture and Communication of France was organized in order to renew and firm up our bilateral agreement with the country of France. Participation in international Competitions/Festivals

The NCCA offered opportunities for outstanding Filipino artists to compete with the best in the world and to expose the talents and creativity of the Filipinos through participation in international festivals and competitions.

Among these are the following:

- *SayawSabel*, held at the Singapore Tyler Print Institute (STPI) in Robertson Quay mounted on January 15, 2011, by choreographer Agnes Locsin. *SayawSabel* is collaborative production in dance, theatre, and visual arts.
- Glimpses, an exhibit of National Artist Benedicto "BenCab" Cabrera, held at the Singapore Tyler Print Institute (STPI) in Robertson Quay
- 38th International Bamboo Organ Festival held from February 21 to 27, 2013 held at the St. Joseph Parish Church in Las Piñas City participated by UP Music Education Chorale, the Manila Symphony Orchestra, Belgian organist Peter Van Velde, and the Las Piñas Boy Choir.
- 15th Asia-Pacific Dance Competition held from July 19 to 21, 2013, at the Newport Performing Arts Theater Resorts World Manila, Pasay City with the Halili-Cruz School of Ballet who bested more than 400 dancers and was declared as the overall grand champion.
- P-Noise Festival in Copenhagen and Images Festival in Aalborg, both in Denmark, from August 31 to September 7, 2013, participated by Manila based photographer, Hanna Carmina Reyes. Reyes exhibited her work on the indigenous peoples and fishermen's culture.



Through the NCCA International Affairs Office, the country has been active in its representations in foreign and international organizations, such as with UNESCO, ASEAN-COCI, ICOM and other agencies.



We continue the collaboration with DFA, Commission on Filipino Overseas (CFO) and DepED in our regular distribution of cultural packages to Philippine Embassies abroad, consulates, Philippine schools abroad, and Philippine missions around the world. This is in line with the Sentro Rizal, mainly with the purpose for the widest dissemination of Philippine arts and culture. We have arranged several lectures and performances for overseas Filipino communities in partnership with the CFO and Philippine Embassies, specifically during the celebration of Philippine Independence.

3. Program for Cultural Heritage Conservation

Preservation of Intangible Heritage



With the aim of assisting the communities severely affected by super typhoon Yolanda, majority of the cluster of the Subcommission of Cultural Communities and Traditional Arts (SCCTA) recommended that the budget for the 2013 Dayaw Festival be allocated to the series of art workshops to the following beneficiary clusters: Waray/Samaron/ Abaknon, Panay Bukidnon, Ati of antique and Guimaras, and, the Ilonggo/Hiligaynon/ Capiznon.

The NCCA has been conscientious in supporting the **Schools of Living Traditions (SLT)**. The Commission believes that the preservation of the important traditions, technology, and skills of the indigenous communities should remain as the priority concern of the nation.



For the period under review, the NCCA supported and established 153 SLTs benefiting around 4,500 students in various regions nationwide, some of which are the following:

- 1) Higaonon Mat Weaving in Baugaon, Bukidnon;
- 2) Subanen Clothing and Embroidery in Lakewood, Zamboanga del Sur;
- 3) Subanen Music and Oral Traditions in Pagadian City, Zamboanga del Sur;
- 4) SubanenSapyay Weaving in Bayog, Zamboanga de Sur;
- 5) Continuing the Tradition of Ilocano pottery Making in San Nicolas, Ilocos Norte;
- 6) Making BagoboUmpakKaBaye and Accessories in Daliaon Plantation in Davao City;
- 7) Playing B'laan Musical Instruments in Landan, Polomolok, South Cotabato; and,
- 8) Making and Playing of Bagobo Musical Instruments in Baracatan, Davao City;
- 9) Subanen Dances and Musical Instruments in Dinas, Zamboanga del Sur;
- 10) Higaonon Mat Weaving in Impasug-ong, Bukidnon;
- 11) AtiTikog Weaving in San Carlos City, Negros Occidental;
- 12) Ga'dang and Balangao Dances and Musical Instruments in Paracelis, Mt. Province;
- 13) Higaonon Mat Weaving in Sayawan, Impasug-ong, Bukidnon;
- 14) Subanen Clothing and Embroidery in Lakewood, Zamboanga del Sur



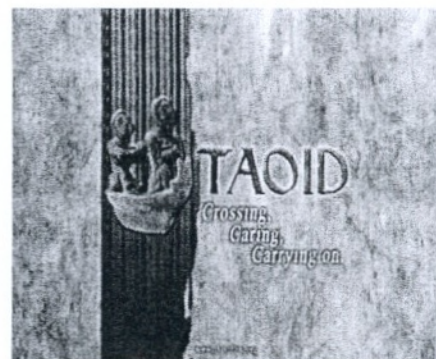
NCCA also supported the establishment of two new Manlilikha ng Bayan Centers in the North, under the guidance of the new GAMABA awardees Magdalena Gamayo (an inabel weaver) and Teofilo Garcia (a gourd casqued maker).



Conservation of Tangible Heritage

The Subcommission on Cultural Heritage implemented the yearlong **National Heritage Activity** aimed at giving us a glimpse of the legacies of the past, and, how it remains to shape the present, as well as, the future.

The various activities in line with the celebration recognizes the different aspects of our national cultural heritage -- our traditional art forms and practices, important cultural structures both movable and immovable, and other objects of national importance whether tangible or intangible.



The SCH through its National Committees on Archives, Art Galleries, Historical Research, Libraries and Information Services, Monuments and Sites, and, Museums continued its **Technical Assistance Program (TAP)** for the conservation of tangible heritage for both movable and immovable objects. From CY2011 to 2013, there were 78 technical assistances provided to different institutions nationwide that included consultancy services and immediate on-site staff training.



Similarly, the SCH through its National Committee on Monuments and Sites (NCMS) took the lead in the conservation efforts of the World Heritage Sites and the National Cultural Treasures in coordination with the National Museum of the Philippines (NM) and the National Historical Commission of the Philippines

(NHCP). For 2012, fifteen churches underwent conservation works on various restoration phases under the **NCCA Conservation Program**, such as, *San Isidro Labrador Parish Church in Lazi, Siquijor*; *Nstra. Sra. De los Desamparados, Sta. Ana, Manila*; *San Joaquín Church in Iloilo*; *San Agustin de Hippo Church in Bacong, Negros Oriental*, and, *the Patrocinio de Sta. Maria in Boljoon, Cebu* to name a few.

Pre-Restoration Work for Earthquake and Typhoon Damaged Built-Heritage in the Visayas

The 7.2 earthquake that hit Visayas last October 15, 2013, especially the provinces of Bohol and Cebu, and the recent super typhoon, which hit the Eastern and Western Visayas, caused damages to the built heritage structures. Most of these are declared as National Cultural Treasures and/or National Historical Landmarks by the National Museum of the Philippines and the National Historical Commission of the Philippines, or presumed as Important Cultural Properties under Republic Act 10066 otherwise known as the National Cultural Heritage Act of 2009. In line with this, a Heritage Task Group was organized composed of officers and staff of the NCCA, NM and NHCP to undertake quick response approach for the heritage structure damaged by the earthquake. The NCCA approved the project entitled "Pre-Restoration Work for Earthquake and Typhoon Damaged Built-Heritage in the Visayas" in the amount of Eight Million Pesos (PhP 8M).

National Heritage Law Act of 2009

Pursuant to the Republic Act No. 10066 or the National Cultural Heritage Act of 2009, and as administrator of the said Act, the National Commission for Culture and the Arts (NCCA), through its Heritage Office (HO) has fulfilled its duty for the year 2013 to disseminate the provisions of the law through the cooperation of the cultural agencies, Local and National Governments through DILG Memo Circular No. 2013-98 as mandated and other Private Institutions.



4. Program for Culture and Development

Under the review and development of cultural policies and legislations, the Commission has developed eight guidelines for programs and projects, as well as reviewed 14 bills relating to culture and the arts. One of which was the study on the creation of a Department of Culture.

The following were the other significant bills that were endorsed to NCCA for comments and recommendations:

- "An Act Adopting The Ifugao Rice Terraces Rehabilitation And Preservation Plan;"
- "An Act Providing For The Conservation, Protection, And Preservation Of Aeta Villages Of Zambales;"
- "An Act Enhancing The Curriculum And Increasing The Number Of Years For Basic Education, Appropriating Funds Thereof, And for Other Purposes;" and,
- "Act Providing Mandatory Study of Moro History, Culture Identity Curricula in All Level of Schools in the Country."
- "An Act Providing For The conservation, Protection, And Preservation Of Aeta Villages Of Zambales
- "Resolution Directing The Senate Committee On Education And Other Pertinent Committees Of The Senate To Conduct An Inquiry, In Aid Of Legislation, Into the Feasibility, Viability, Practicality And The Acceptability Of Justifications Advanced By The Department Of Education In Implementing The K To 12 Education Program
- "Resolution Directing The Senate Committee On Education, Arts, And Culture To Look Into, In Aid Of Legislation, The Department Of Education Proposed Curriculum For The K To 12 Program, Especially On The Reported Non-Inclusion Of Science As A Separate Subject For Grades I And II
- A Resolution Supporting House Bill 270 Otherwise Known As An Act Providing Mandatory Study Of Moro History, Culture Identity Curricula In All Level Of Schools In The Country
- "An Act Harmonizing The Grant And Administration Of Fiscal And Non-Fiscal Incentives, And For Other Purposes
- "The Investments and Incentives Code Of The Philippines"
- "Safeguarding the traditional property rights of indigenous peoples (IPs)"
- "National Performing Arts Companies Act of 2012"
- "Bikol Cultural Center."
- "Safeguarding The Traditional Property Rights of Indigenous Peoples
- "An Act Providing Incentives for New Graduates of Colleges, Universities and Accredited Institutions Offering Technical-Vocational Courses."
- "An Act Promoting and Strengthening Filipino Design, Providing for the Purpose a National Design Policy and Renaming the Product Development and Design Center of the Philippines into the Design Center of the Philippines and for Other Purposes"

Recognizing the huge potential of cultural resources in promoting good governance, around 233 culture and arts workshops, awareness seminars, and project proposal writing were conducted to various local governments, cultural communities, and private institutions (benefiting around 7,500) through the **Speakers / Experts Bureau Program**.

Conducted 20 planning workshops among the committees and other stakeholders in line with the Speakers / Experts Bureau Program and subsidized the attendance of almost 33500 public school students, local communities and government employees to cultural events through the NCCA Outreach Program.

While this year, the NCCA took the lead as the overall policymaking and coordinating agency for culture and the arts, in the formulation of the **Philippine Framework on Cultural Statistics**, together with the Department of Tourism (DOT), the National Economic Development Authority (NEDA), National Statistical Development Board (NSCB), and National Commission on Indigenous Peoples (NCIP). It involves the identification and development of relevant cultural domains through series of stakeholder's consultation workshops.

The NCCA continues to recognize that the partnership between the public and the private sectors is essential in the pursuit of its thrusts and programs. Hence, one of the important initiatives undertaken by the NCCA is strengthening the alliance and collaboration among non-government organizations, the artists, and the various agencies of the government, in both the national and local levels, to support culture and arts programs. In line with this, for the period under review, the Commission: The National Commission for Culture and the Arts partnered with the following sectors for various projects:

- Metropolitan Manila Development Authority (MMDA) in a project called "Urban Artscape", a project that uses public spaces to promote the cultural identity of the Philippines through Filipino designs and patterns featuring the words of different Filipino artists. The visual concept, design, supervision, and implementation were provided by NCCA through its National Committee on Visual Art. A memorandum of understanding was signed last January 14, 2013, with NCCA chairman Felipe de Leon, Jr., NCCA executive director Emelita Almosara, CESO IV, MMDA Chairman Francis Tolentino, and MMDA general manager Corazon Jimenez.
- To further strengthen Cultural Education, NCCA tied up with the Department of Education (DepED) for a development program on culture called NCCA-DepED Cultural Education Program (NDCEP). It aims to develop and implement an enhanced special program for the arts curriculum where updated and effective materials for instruction will be produced and also teach students the indigenous knowledge systems, skills, and practices. This is done in support for the K-12 program of DepED specifically on their programs regarding heritage, culture and arts. A memorandum of agreement was officially signed last February 9, 2013, at the SM Mall of Asia Music Hall graced by Education Secretary Armin Luistro, NCCA Chairman Felipe de Leon, Jr.
- Network giant, ABS-CBN 2 signed a memorandum agreement with NCCA on June 10, 2013, at the NCCA building for the restoration of *Ganito Kami Noon... Paano Kayo Ngayon?*, a 1976 landmark film by the late National Artist for cinema Eddie Romero. Present during the signing were NCCA chairman Felipe M. de Leon, Jr. and ABS-CBN head of Special Projects Leonardo Katigbak as well as the head of Integrated Acquisition and Distribution Evelyn D. Raymundo and head of Finance Aldrin M. Cerrado.
- SM, the Philippine's biggest mall chain, signed a memorandum of agreement (MOA) with the NCCA last August 1, 2013 to collaborate on cultural development, promotion programs, and activities such as exhibitions, performances, lectures, and inter-active demonstrations with the aim of integrating Philippine culture into the national cultural mainstream



5. Program for Artistic Excellence and Creativity

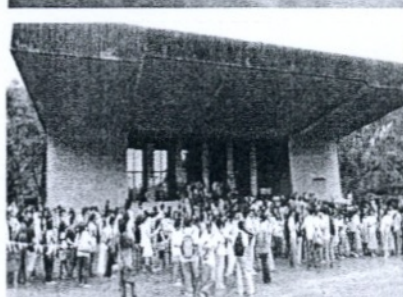
As the country's foremost agency for arts and culture, the NCCA through its Subcommission on the Arts (SCA) has been spearheading the celebration of the Philippine Arts Festival (PAF). This year's theme is "Celebrating Icons" that gives tribute and extols. The celebration, through the various activities of the seven arts, which was held nationally, emphasized how important tradition is in making innovation as well as their interconnectedness.

The PAF featured traditional art forms and genres as well as contemporary ones such as: a) regional cinema (CINEMA REHIYON); b) writer's festival (TABOAN); c) university theater tour (TANGHAL); d) dance performances (SAYAW PINOY); e) exhibit on architecture and allied arts (ARCHI [TYPE/TEXT]); f) visual arts festivals (PHILIPPINE VISUAL ARTS FESTIVALS); and g) music festivals (TUNUG-TUGAN: International Gongs and Bamboo Music Festival in Zamboanga del Norte and Iloilo)

In celebration of the National Dance Week and International Dance Day, the SCA through its National Committee on Dance held the 2013 International Dance Xchange in Puerto Princesa City, Palawan April 11 to 14, 2013. This was successfully implemented in partnership with the provincial government of Palawan City.



Gathered were more than 800 delegates and dance experts from both local and international dance companies. The grand celebration of dance included activities such as forum, dance workshops that was conducted by dance directors / dancers from the participating countries, master's classes, festival of dance performances and concerts at the Cebu International Convention Center in City, the Sugbo Cultural Centers, Ayala Center, J Center and outreach performances in Danao City, Bantayan Island, Carcar, and Talisay City.



Finally, President Benigno Aquino III reconfirmed the posthumous National Artist Award to film actor, director, writer and producer Ronald Allan Kelly Poe, popularly known as Fernando Poe, Jr. or FPJ, at the Bulwagang Rizal of Malacañang Palace.

The President signed Proclamation No. 435 on July 20, confirming Proclamation No. 1069, which was signed by Arroyo on May 23, 2006, declaring Poe as National Artist. The conferment coincided with the actors 73rd birthday on August 20. The Order of the National Awards Secretariat is now busy with the deliberation and process for the awarding in 2013.

Accepting the National Artist Award of FPJ from President Benigno Aquino and Chairman Felipe M. De Leon, Jr. are Ms. Susan Roces and FPJ's grandson, Mr. Lamanzares



The 2012 National Living Treasures Award (Gawad sa Manlilikha ng Bayan) was conferred by the President to two traditional artists during a ceremony at the Ceremonial Hall of Malacañang Palace on November 08, 2012. The Chief Executive conferred the award to on Magdalena Gamayo, an inabel weaver and to Teofilo Garcia, a gourd casque maker who both hails from the North. Gamayo is a native of Ilocos Norte while Garcia comes from Abra. The Gawad sa Manlilikha ng Bayan is being managed by the National Commission for Culture and the Arts (NCCA) through the Gawad sa Manlilikha ng Bayan Committee.

The Gawad sa Manlilikha ng Bayan is the highest award given by the Philippine government to honor folk and traditional artists for their artistic excellence and efforts to conserve Filipino culture and includes government support to enable them to teach their craft to students.

To become an award recipient, the candidate must satisfy five criteria, namely, technical and creative skill, artistic quality, community tradition, artistic tradition and character and integrity.

In 2012, the NCCA endeavored active partnerships with television networks as regards culture and arts TV programs, namely, Art Republik on Knowledge Channel (Channel 42 on Sky Cable) every Tuesday at 8:40 PM. This is a 30-minute program on Philippine arts and culture, profiling 51 artists from various art fields and two art collectors, or a total 53 guests for its season. The first season has 13 episodes anchored on themes based on cultural traits, and these include close family relations with focus on sibling's relationships, respect, bayanihan, adaptability, hard works and responsibility, strong sense of community, commitment courage, quality, sentimentally, excellence and perseverance.



The re-run of Tipong Pinoy is continuously being aired on IBC 13 and the Knowledge Channel of ABS-CBN. The Tipong Pinoy is 30-minute TV show hosted by Susan Calo Medina and singer-songwriter Wency Cornejo. It shows unique Filipino practices, art, ideologies, faith and traditions. It was produced in 1998, during the administration of then NCCA Chairman Dr. Jaime C. Laya. It is aired daily at 11:30 A.M.

IBC 13 also airs Sa Sariling Lupa: Cultural Tourism Documentaries, which was produced in 1999 in collaboration with the Department of Tourism, the former National Historical Institute [now the National Historical Commission of the Philippines], and the National Museum for the promotion of cultural tourism in the Philippines, particularly its seven anchor destinations- Rizal, Laguna, Davao, Cebu, Baguio/Banaue, Laoag/Vigan, Bohol and Palawan.

PTV 4 collaborated with the NCCA for the program, Lakbayin ang magandang Pilipinas produced by the municipality of Angono Rizal. This is an hour TV documentary program that shows the positive side, innovations and exemplary practices of local governments in preserving and protecting the beauty of our country and richness of our culture. This show is aired every Saturday, from 8 to 9 A.M. and hosted by Angono Mayor Gerardo V. Calderon.

Artalk on Net 25 is a new TV series with NET 25 and aired every Thursday at 11 P.M. The 13 series is a 30-minute show that discusses and tackles the role of the 21st century artists and cultural workers, be they Moro, Lumad, or Christians. The Program tends to mold the conscientiousness of the Filipino people and explore the cultural dimensions of our social problems, such as corruption, discrimination, and violence. Artalk is hosted by Gemma Cruz-Araneta.



The NCCA has been active in its information dissemination through the efforts of the NCCA Public Affairs and Information Office. We have been visible in print, radio, television and even in the internet. Several press conferences and media forum on Culture and Arts were done primarily for information campaign and grants announcements that was held in Naga, Bohol, Davao City and key cities around Luzon.

At the heart of its base of operations in Intramuros, the National Commission for Culture and Arts (NCCA) further fulfils its service to the Filipino Visual Arts community by opening the exhibition space at the lobby of the NCCA Building in response to the current demands of a vastly burgeoning contemporary art scene in the Philippines.

The creation of the NCCA Gallery dedicated to contemporary arts was a joint initiative by the National Committees on Visual Arts (NCVA) and Art Galleries (NCAG). Both committees envision helping young artists get their much-needed exposure without hampering their zest to explore new tendencies on the edge of current art making. The new gallery is outfitted to accommodate video works and movable panels for installation pieces. Some exhibits included lecture series and artist talks.



- "Ani ng Dangal, Philippine International Arts Festival," February
- "Reflection" of Egai March 05, 2012;
- "Quinta Art 2" a group exhibition featuring the works of young artists, March 19;
- "National Cultural Treasure", Romblon, Romblon, May
- "Art in Life, Felipe Padilla De Leon, National Artist for Music", May
- "Akma" by Manu Farol and OddinSena, July 19 to August 18, 2012
- "Trans.Form" by Aba LluchDalena, December
- "SentidoKomon June6 to July 6, 2013
- Aba LluchDalena on Sexuality and Love December 2012 to January 25, 2013
- VAD on the Power of Art February 7 to 28, 2013
- A Glimpse of China January 17 to February 7, 2013

- Exhibit on Cebuano Folklore, Divinities and Superstitions March 7 to 27, 2013
- Seeing East April 17 to May 17, 2013

Conclusion



For 2015-2017, the NCCA, as the principal government agency for culture, together with the Cultural Agencies and the National Committees shall continue to effectively perform their respective roles of setting directions for and coordinating the participation of the cultural sector in nation building as guided by the vision, *the Filipino culture as the wellspring of national and global well-being (Ang kalinangang Filipino ay bukal ng kagalingang pambansa at pandaigdig).*